

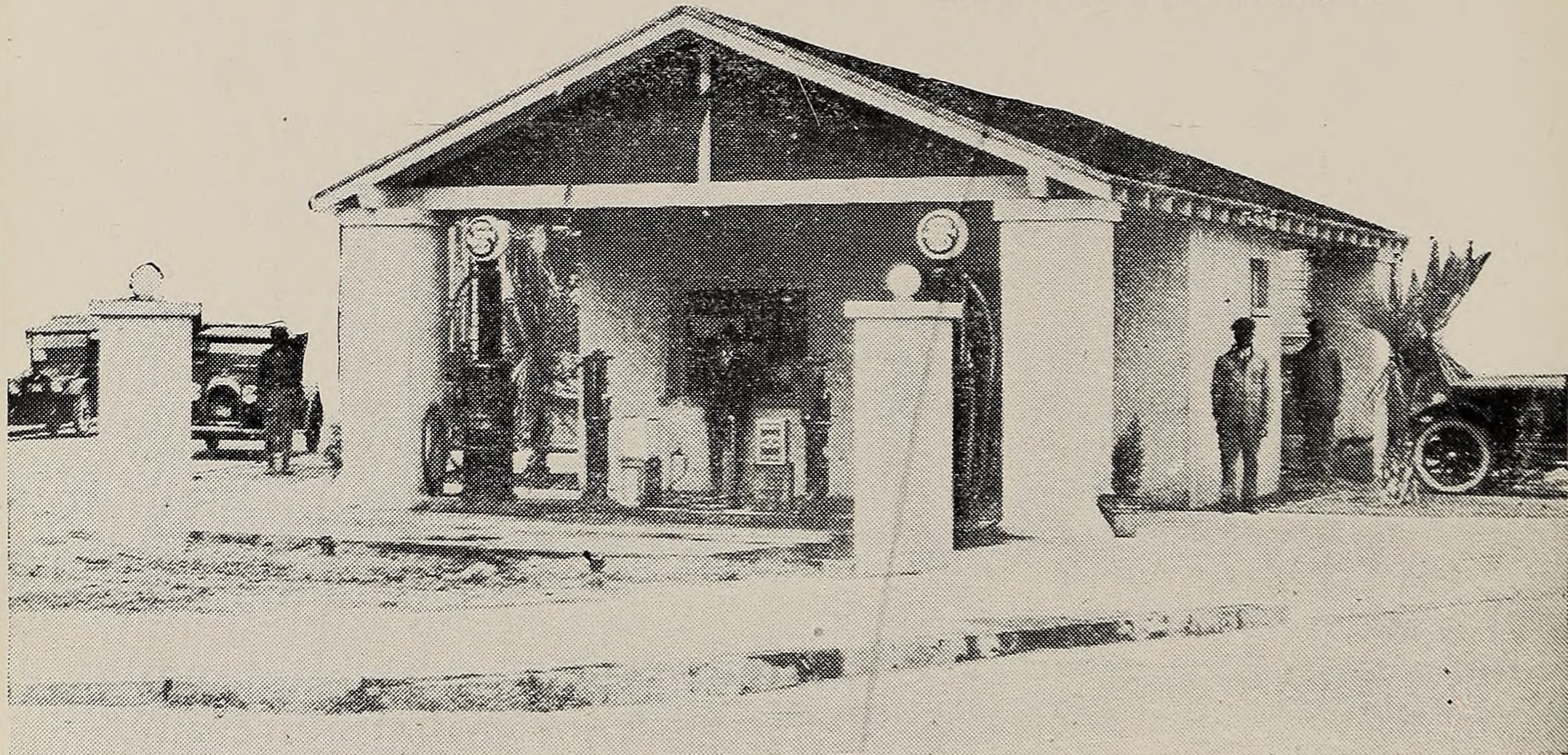
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ATHLEEN PARLOW was born at Calgary, Alberta Canada, in 1890, and comes of a musical family, her mother, who was a native of New Brunswick, being herself a violinist. Although proud of her Canadian birthright, Kathleen Parlow has few recollections of her native country, owing to the fact that her parents moved to San Francisco when she was but five years old. Of her first public appearance a year later, her chief recollection is, that her violin was almost as large as herself. Her first London recital was given in Bechstein Hall, Mar. 23, 1905, and in Nov. she played with the London Symphony Orchestra in Queen's Hall. Next morning the Times wrote of her: "Very rarely indeed have we heard tone of such volume, and there is no sign of forcing it, so that its quality is beautiful. Her intonation is immaculate, and her technical equipment magnificent." This was promising enough for a young girl barely fourteen years of age, and naturally aroused considerable interest in her career, and it was decided that she should go to St. Petersburg for further study under Prof. Leopold Auer. For eighteen months she remained under Professor Auer's tutelage, playing nine concerts in Helsingfors and two in Riga. In 1907, she was selected to play at the Russian concert during the International Music Festival at Ostend. For this concert the programme was made up exclusively of compositions by Glazounow, who himself conducted, and so great was her success that she was immediately reengaged. Then followed a Continental tour in the course of which Miss Parlow's playing aroused tremendous enthusiasm, especially in Berlin where her Recital and Orchestral appearances were deemed the features of the season. In Christina she received a Royal Command to play before the Queen of Norway and was presented by Her Majesty with a magnificent brooch. At the close of this tour Miss Parlow was given a beautiful Guarnerius violin costing \$10,000, the gift of a wealthy Norwegian. After several seasons of concertizing in America, she returned to Europe where she has even exceeded her former triumphs.

Each of Miss Parlow's appearances in America since her New York debut has deepened the belief that she is without a rival among women violinists of the day. In all the large music centres such as New York, Boston, Philadelphia, and Washington she won repeated triumphs, while her Canadian tours have done much to endear her to music lovers of that section. She has appeared with all the important symphony orchestras of the country, one notable engagement being for sixteen appearances with the Boston Symphony Orchestra on tour during the season 1911-12.

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PROGRAM

1. Chaconne
2. Concerto A minor.....
3. (a) Hebrew Melody
- (b) Rondo G maj.....
- (c) Serenade
- (d) Moto perpetuo
4. (a) Hymn to the Sun.....
 (From "Le Coq d'Or")
- (b) Zigeunerweisen

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PARLOW

GRAM

.....Vitali

.....Vieuxtemps

.....Achron

.....Mozart

.....Rachmaninoff-Elman

.....Frank Bridge

.....Rimsky-Korsakoff

Or")

.....Sarasate

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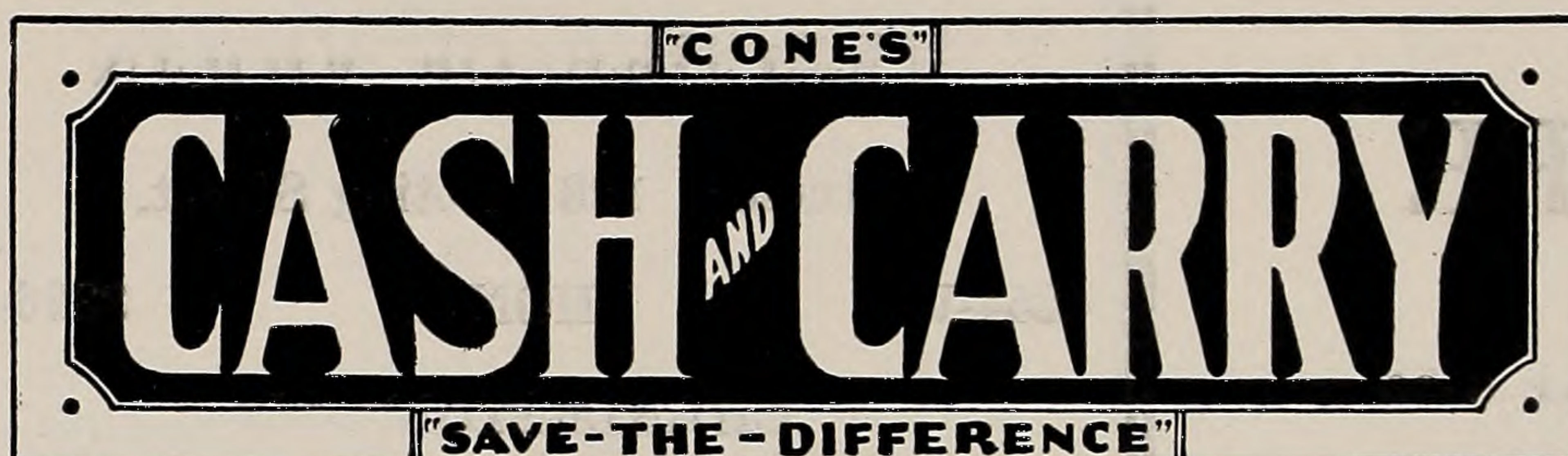
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PROGRAM NOTES

THOMASSO VITALI—1650.

Vitali was born in Bologna about 1650 and according to accounts was evidently a violinist of distinction. Just where and when he died is not known.

The Chaconne derives its name from Basque CHUCUN, pretty, and is an obsolete dance. The movement is slow, and the music—a series of variations on a ground bass, mostly eight bars in length—appears in sonatas as well as in ballets.

HENRI VIEUXTEMPS—1820-1881.

Vieuxtemps was born in Verviers in 1820 and became one of the greatest violinists of his time. So early did his talent develop that he played a concerto in public at the age of six. While touring the following year he met De Beriot and after remaining four years as his pupil, Vieuxtemps went to Brussels, where he practised hard, but without a teacher until 1833. After this he spent the greater part of his time in travelling, for which he had a passion. He visited all parts of France, and met most of the celebrated musicians of the day. He toured America in 1844, 1856 and 1870. From 1871-1873 he was professor at the Brussels Conservatory and in 1872 was elected a member of the Academie Royale of Belgium. As a man Vieuxtemps had a gay and restless disposition. In 1873 a stroke of paralysis cut short his active career. He therefore continued to travel, but for his health's sake and went to Algiers. There he was killed in 1881 by being struck on the head by a large stone which a drunken Arab threw at him while he was out driving one day.

The Hebrew Melody of Achron is based on a traditional Russian Jewish tune.

SERGEI VASSILIEVICH RACHMANINOFF—1873.

Rachmaninoff was born April 1st, 1873 in the Government of Novgorod. At nine he entered St. Petersburg Conservatory and remained there three years making the piano his chief study. He was then transferred to the Moscow Conservatory where he studied piano with Zvierev and afterwards with Siloti. His masters for theory and composition were Taneiev and Arensky. In 1899 he appeared with the London Philharmonic in the three-fold capacity of composer, conductor, and pianist. For the past two seasons he has toured America, playing everywhere to sold out houses.

FRANK BRIDGE—1879.

Bridge was born at Brighton, England February 26th, 1879. He was educated at the Royal College of Music and there won the Rajah of Tagore's gold medal of the Arthur Sullivan Composition prize. He has written much chamber and orchestral music. His Quartet in E minor gained mention d'honneur in Bologna in 1906. Bridge is well known both as composer and conductor, in fact he is considered one of the best composers of the young British school.

NICHOLAS ANDREYEVITCH RIMSKY-KORSAKOFF—1844-1908.

Rimsky-Korsakoff was born March 18th, 1844 at Tikhvin in the Government of Novgorod. His earliest impressions were derived from a small band consisting of four Jews employed upon the family estate. He began the study of the piano at six and at nine made his first attempts at composition. His talent for music was evident to his parents, but being of an aristocratic family, he was destined for one of two professions then considered suitable for a young man of good birth. In 1856 he entered the Naval College and remained there until 1862. During this period he had very little time for musical development, but on Sundays and holidays managed to receive some instruction in the violoncello from Ulich and in the piano from Fedor Kainelle. His meeting with Balakirew in 1861 was a decisive moment in his career.

In writing *Le Coq d'Or* Rimsky-Korsakoff thought he had created an opera, so did the Russian censor who, for political reasons, suppressed it until after the

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composers death. So did the manager of the private theater in Moscow who produced it in May 1910. So did the composers widow, who protested though in vain, when the work was presented as a sort of glorified Punch and Judy show in Paris and London in 1912. Le Con d'Or (the book after Poushkin) was adapted as an opera-pantomine by Michael Fokine staged by Adolph Bolm and conducted at its premiere in this country by Monteux. It is a most unusual opera insomuch as the whole action of the opera is carried out by the Ballet who pantomime the opera while the singers merely sing their parts from tiers of seats placed at either side of the stage. The opera abounds in beautiful melodies, of which the Hymn to the Sun is perhaps the best known.

Rimsky-Korskoﬀ's opera Sniegourouchka will have its premiere at the Metropolitan January 27th, with Lucrezia Bori heading the cast.

DON PABLO MARTIN MELITON DE SARASATE—1844

Sarasate was born in Spain, in Pampeluna, the chief city of Navarre, When playing before the court of Madrid at the age of ten, Queen Isabella was so delighted with him that she presented him with a fine Stradivarius violin. A few years later Sarasate entered the Paris Conservatoire, and was admitted to Alard's class. His playing was distinguished for elegance and delicacy and for ten years he remained a salon violinist, a ladie's virtuoso, with a somewhat mincing style playing only variations on opera motives and remaining an entire stranger to classical music. Then came a complete change; the character of his playing became serious, a large and noble style replacing the mincing manner. Sarasate toured through Europe and visited America twice. Hanslick wrote of him: "The moment the bow touches the strings a stream of beautiful sound flows towards the hearer. A pure tone seems to me the prime quality of violin playing—unfortunately, also, it is a rare quality." Sarasate was spoken of as an incomparable charmer. His compositions are light and Spanish in character.

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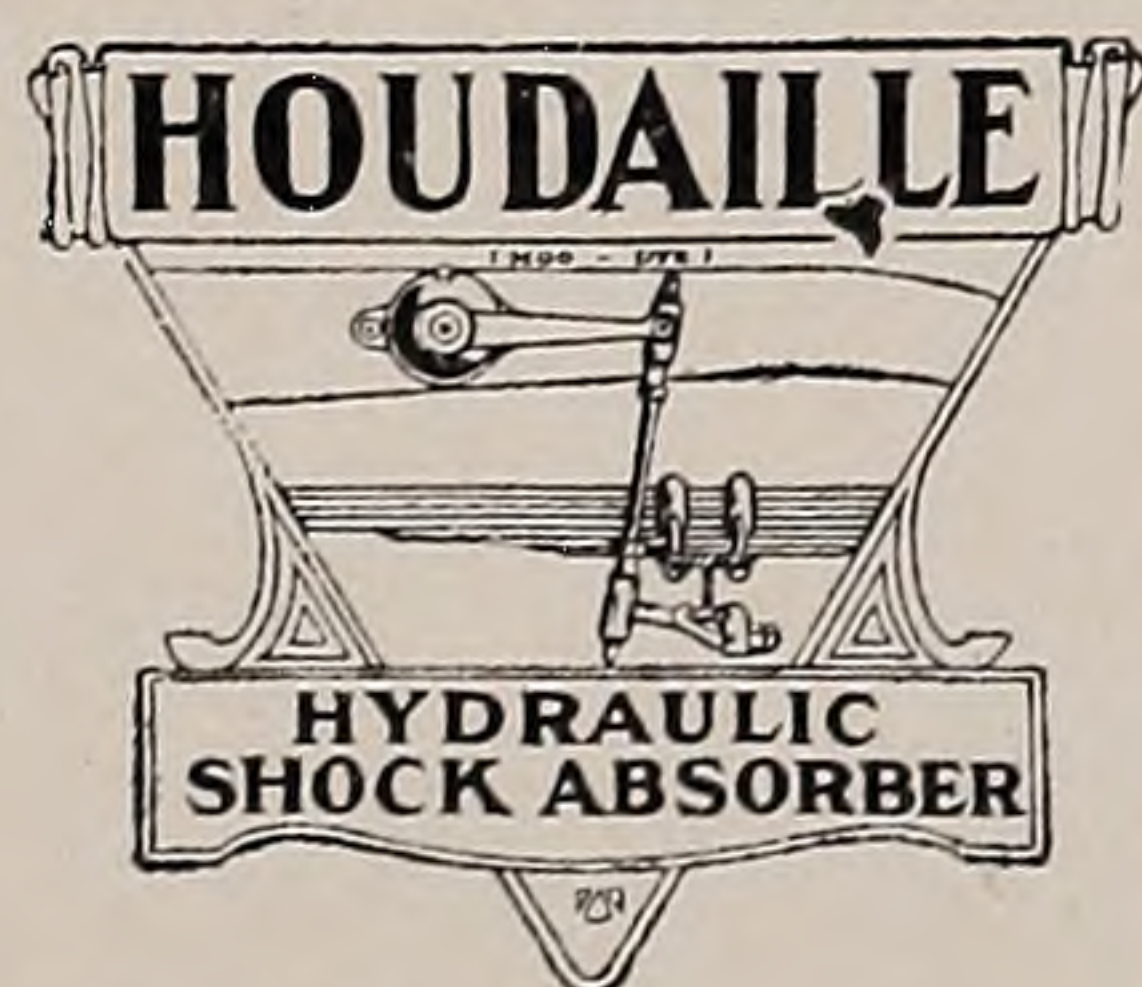
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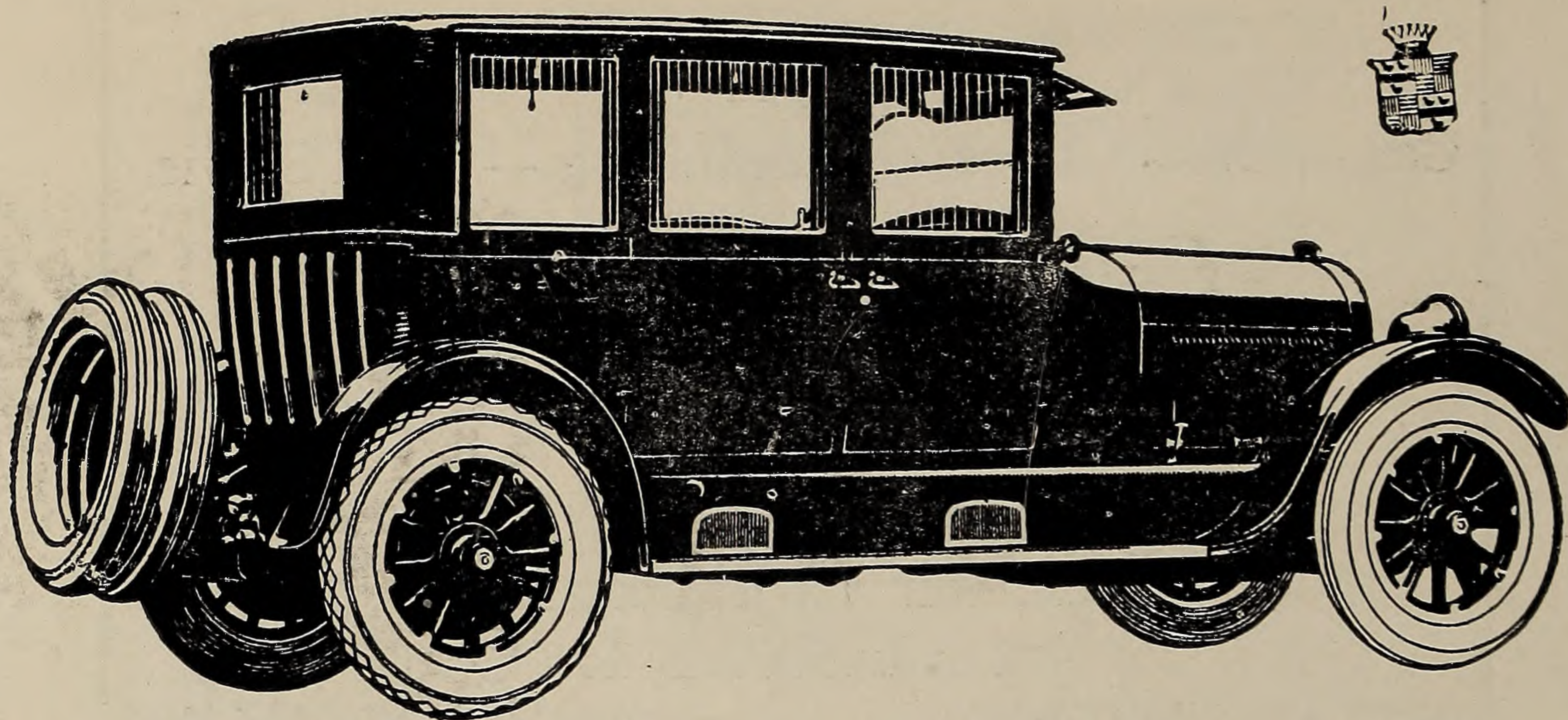
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